



Legislature Approves Funding for State Art Museum

The State Foundation on Culture and the Arts is proud to announce that funding for the State Art Museum improvements on the second floor of the historic No. 1 Capitol District Building was approved this session by the Legislature. The funding for the renovations, totaling \$3.7 million, will come from the Works of Art Special Fund, not from the State General Fund.

The State building, located at 250 South Hotel Street, is the former Armed Forces YMCA built in 1928 and was more recently known as the Hemmeter Building. The SFCA relocated its offices to the building in July. The museum is scheduled to open in fall 2002.

The State Art Museum will consist of three galleries. The **Diamond Head Gallery**, measuring 6,200 square feet, will feature exhibitions of new acquisitions and thematic shows from the State Art Collection and other SFCA programs as well as other exhibitions such as the Department of Education's Annual National Scholastic Art and Photography Competition. The 4,000 square feet of the **Ewa Gallery** will be home to a semi-permanent exhibition of approximately 150 works documenting Hawai'i's visual art history since statehood. The **Sculpture Gallery and Lobby** (2,000 square feet) will serve as the grand entrance into the galleries and will showcase sculptures framed by the historical architecture of the building.

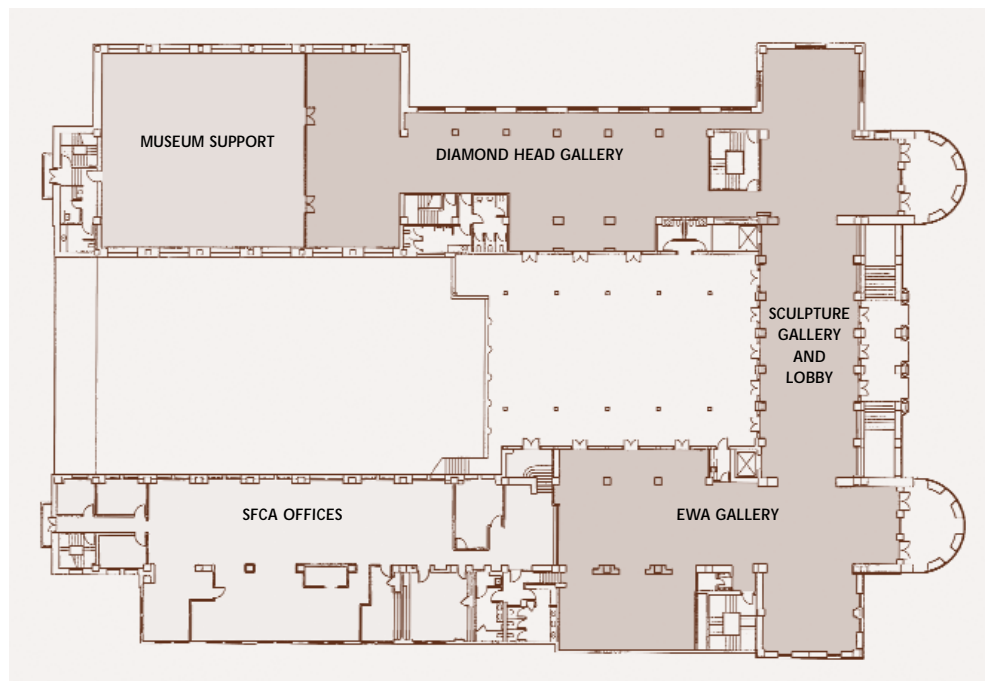
"We are very excited that the State Art Museum will soon become a reality. Since 1967, the SFCA has acquired the largest

(continued on page 3)



Ken Hamilton

The No. 1 Capitol District Building, located at 250 South Hotel Street, is the home of the new State Art Museum and the new offices of the State Foundation on Culture and the Arts.



This diagram shows the layout for the State Art Museum, located on the second floor of the No. 1 Capitol District Building. The museum will house three galleries – the Diamond Head Gallery, the Sculpture Gallery and Lobby, and the Ewa Gallery.

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Aloha to Dolly Strazar

We bid a fond aloha to Dolly Strazar, SFCA History and Humanities Coordinator, who served our agency for over 18 years. Dolly retired from the State of Hawai'i on March 7, 2001, but she now serves as the Executive Director for the Lyman Museum in Hilo, Hawai'i. We thank Dolly for all of her hard work and many accomplishments, and we wish her well in her new position.



Dolly Strazar

Call for Artists

The SFCA is pleased to announce a call for artists interested in being commissioned to paint a 48x36-inch portrait in oil or acrylic medium on linen canvas.

To be considered, send a cover letter describing your working method (paint from photographs or live sitting) and artistic intent when painting a portrait, timetable, cost estimate, resume, and five examples of previously executed portraits in 8x10-inch color photograph format.

Label the back of each photo with your name, subject's name, title and occupation, medium, year of completion, and dimensions. Provide a 9x12-inch SASE with sufficient postage for return of materials.

Submit to: SFCA
250 South Hotel Street,
2nd Floor
Honolulu, HI 96813

Submission deadline is:
4:30 p.m.
October 10, 2001

Legislature Approves Funding for State Art Museum *(continued from page 1)*



This is an old postcard of how the building, now known as the No. 1 Capitol District Building, the home for the State Art Museum, first appeared when it was built in 1928. This Spanish mission style building began as the Army and Navy YMCA, then became the Armed Forces YMCA during World War II. It features an open-sky courtyard, an Olympic-size swimming pool, palladian windows, cast stone detailing, iron grille-work

and light fixtures, and arched openings. From the 1870s to 1926, this was the site of the old Royal Hawaiian Hotel. Developer Christopher Hemmeter purchased this building in 1987 and completely renovated it the following year. Hemmeter left during the early 1990s with the downturn of Hawai'i's economy. The building was purchased by the state in 2000, and it now houses various state offices, including the SFCA.

and finest collection of Hawai'i's contemporary artistic talent," says David C. Farmer, Executive Director of the SFCA.

"Our central mission is to promote, perpetuate and preserve the traditional and contemporary arts of all Hawai'i's peoples. Now we will have a central facility in which to properly display these artworks."

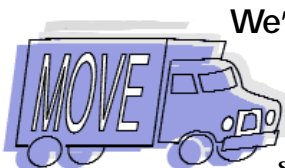
The State Art Museum will make it possible for visitors and residents alike to

experience works of art that represent a significant part of our cultural legacy. The museum will showcase Hawai'i's artistic excellence, provide expanded opportunities for educational and cultural enrichment, and help contribute to Hawai'i's economic vitality and cultural tourism.

Although funding for the Capitol District Visitor Information Center, café and gift shop on the first floor were not approved this Legislative session, the SFCA,

supported by the arts community, will seek the necessary funding next session to complete the project.

The Information Center will provide statewide cultural information and be the starting point for Capitol District walking tours. The gift shop and café will serve local area workers, residents, and visitors, including cruise ship tourists, while generating revenue for operations and educational programming.



We've Moved

The SFCA moved in July to the second floor of the No. 1 Capitol District Building at 250 South Hotel Street. Our phone numbers, fax numbers, and email numbers have not changed.

Construction workers were hard at work getting the State Art Museum building ready for occupancy in July.



Letter from the Executive Director

Aloha Ka Kou!

I am both extremely honored and humbled to have been chosen to serve as the Executive Director of the State Foundation on Culture and the Arts. In many ways, I feel I have returned home, both to the organization with which I served from 1976 to 1978 under Alfred Preis, and to the people and arts communities that are my first love and passion.

We truly are privileged to stand on the shoulders of the giants who have paved the way—Governor Burns, Punddy Yokouchi, and all the succeeding governors, SFCA Commission chairs and members, and SFCA Executive Directors who have all helped keep the flame of passion alive.

As I tried to articulate in my interview with Susan Shaner that appears in this issue, we have both immediate and long-range goals to achieve in order to creatively respond to the *1999 State Auditor's Report*, the on-going needs of our culture and arts communities—traditional as well as contemporary—and to pro-actively embark on initiatives to launch us into the new millennium with renewed vigor and commitment.

We have just concluded a very interesting and unpredictable legislative session, guided by inspiring leadership of the Legislative Committee under SFCA Commissioner Chuck Freedman's helm. Important measures under statewide consideration this session included the bills relating to the construction costs of the State Art Museum and its amenities, the creation of 12 state DOE arts resource teacher positions (grades K-12) and for the SFCA to continue its leadership role in the implementation of the *ARTS FIRST: Hawai'i's Strategic Plan for*

Arts Education, the Korean Centennial Commission Celebration, and the Senate resolutions mandating the SFCA to develop a formal policy supporting Native Hawaiian culture and arts. For more details, see the adjoining scorecard on how the legislature supported the arts this past session.

I am extremely pleased to report that, thanks to the efforts of countless individuals and organizations, the State Art Museum is on its way to becoming a reality, as described in our lead story in this issue. We thank all of the SFCA Commissioners for their efforts, particularly Chuck Freedman, who was indefatigable in his single-minded focus on the challenging work we had to accomplish. Chuck is thorough, passionate, caring, hard working, and intelligent. He is also sincerely respectful, a quality crucial for dealing with the legislative process and its players. He appreciates the sacrifices legislators have to make and their ability to work under pressure without much of a private life during session. While many take cheap shots at our legislators and those whose opinions differ from theirs, Chuck never indulges in such behavior.

Marilyn Cristofori, Gail Mukaihata Hannemann, Heidi Kubo, and Elaine Zinn were also the key players responsible for the successful arts resources teachers initiative, and they deserve our warm appreciation.

I also thank former SFCA Commissioner Momi Cazimero and consultant Alan Sanborn for their tremendous efforts. Hard work and long hours above and beyond the call of duty were given by our amazing staff: Ron Yamakawa, Lisa Yoshihara, Malia Van Heukelem, Denise Kosaka, Michael Okamoto, Richard Louie, Ozzie Kotani, James Kuroda, Elaine Zinn, and Ken Hamilton.

Warm mahalos to those who labored and supported our museum efforts both in front of and behind the camera. Our "angels" include Mary Alice Evans and Ivan Nishiki of the State's Department of Accounting and General Services (DAGS), Joe Sailor, Doug Young, Tom Klobe, Wayne Kawamoto, Duane Preble, Masami Teraoka, Kazu Fukuda, John



SFCA Executive Director David C. Farmer

Ushijima, John Wisnosky, Jim Bartels, Alice Guild, Keola Cabacungan, Lani Ma'a Lapalio, Susan Shaner, Carol Yotsuda, Kimberlin Blackburn, Ronson Ikeda, and our many other supporters.

Finally, I thank you, valued members of our arts community, for you made the vital difference through your emails, letters, and appearances at hearings. This museum truly belongs to all the people.

On behalf of the entire staff and the Commissioners of the SFCA, I offer my heartfelt thanks to all of you. I pledge the SFCA's on-going support and commitment to culture, arts, history and humanities, including Native Hawaiian culture and arts and those of all our various ethnic groups.

I urge you to continue to take an active role in supporting the arts in Hawai'i. Let your voice be heard. I invite you to participate in continued and improved community communications and involvement through the exciting process ahead of us of developing a long-range plan that will carry us into the new millennium with vision and empowerment.

Me Ke Aloha Pumehana,

A handwritten signature in dark ink, appearing to read "David C. Farmer". The signature is fluid and cursive, with a large, stylized "D" and "F".

David C. Farmer

Hawai'i State Legislature

Culture and Arts Scorecard: 2001 Session

BILL NUMBER	DESCRIPTION OF BILL	STATUS
HB 200 HD1 SD1 CD1	Administration operating and CIP appropriation for \$3.7 million for State Art Museum, Second Floor Galleries.	Approved by Legislature, Governor signed into law as Act 259
HB 1391 HD1 SD1 CD1	SFCA to implement six-year <i>ARTS FIRST: Hawai'i's Strategic Plan for Arts Education</i> – 12 arts resource teacher positions to be funded.	Approved by Legislature, Governor signed into law as Act 306
HB 1216 HD1 SD1 CD1	Appropriation of \$250,000 to Korean Centennial Commission to be matched for celebration.	Approved by Legislature, Governor signed into law as Act 275
HB 512 HD1	First floor amenities for State Art Museum (\$800,000).	Carried over to 2002 Regular Session
SB 1364 SD1 HD1	16 arts resource teacher positions.	Carried over to 2002 Regular Session
HB 1474 HD1, SB 603	Adopting an official state tartan for SFCA to register in Scotland.	Carried over to 2002 Regular Session
HB 492 HD1, SB 713	Appropriation to restore Honolulu Symphony neighbor island education programs and Ohana Concert Series.	Carried over to 2002 Regular Session
HB 1278 HD1, SB 1482	Appropriation of \$250,000 to Maui Arts & Cultural Center for arts education.	Carried over to 2002 Regular Session
SB 451	Appropriation for Hawai'i representation at Festival of Pacific Arts.	Carried over to 2002 Regular Session
SB 496 SD1	Require at least one SFCA Commissioner to be a Hawaiian cultural practitioner.	Carried over to 2002 Regular Session
SB 1490	Establishes a state office on Hawaiian Culture and Arts and a grants program.	Carried over to 2002 Regular Session
SB 1505	Appropriation to restore Kailua Chamber Music Program.	Carried over to 2002 Regular Session
Governor's Message	SFCA Chairperson Eunice M. DeMello (O'ahu), SFCA Commissioner Judge Alfred Laureta, retired (Kaua'i), and SFCA Commissioner Orrin A. Haworth (O'ahu) terms were extended for 2001-2005, and Corine Hayashi was appointed as an SFCA Commissioner for O'ahu for 2001-2005.	Approved by Legislature

In addition to these bills, the legislature awarded direct grants pursuant to Chapter 42F, Hawai'i Revised Statutes (subject to the Governor's approval) to the following: Maui Arts & Cultural Center—\$250,000 for Education for Teachers and Students, Hawai'i Youth Symphony Association—\$75,000 for Visiting Artist Program, and Honolulu Symphony—\$100,000 for Performing Arts. The final funding levels will be determined after the beginning of the new Fiscal Year, July 1, 2001 for FY 2002 and July 1, 2002 for FY 2003.

Meet David Farmer, SFCA's Executive Director

By Susan Shaner

This story originally appeared in the Spring 2001 issue of Nuhou newsletter, published by the Hawai'i Museums Association. Reprinted with permission.

David C. Farmer became the Executive Director of the State Foundation on Culture and the Arts on March 1, 2001, succeeding Holly Richards, who resigned in February 2000. Most recently, Farmer was an attorney with the law firm of Ashford & Wriston. He has also been a theatrical director, actor, and producer for more than 40 years. Having worked under Alfred Preis, the first Executive Director of the SFCA, Farmer understands its rich tradition.

Tell us a little about your background.

I trained in acting at Carnegie Tech (now Carnegie-Mellon) and with Sanford Meisner at the Neighborhood Playhouse in New York City. Besides being a fantastic teacher, Meisner had been an actor with the Group Theatre in the 1930s, with my aunt Frances – who also was a film actress—and had the lead in *Golden Boy*.

I worked in theatre until 1967 when I came to Hawai'i. I received degrees at the University of Hawai'i in painting and drawing (BFA) and Asian art history (MA). I studied with Ben Norris, Tony Smith, Ken Bushnell, Helen Gilbert, Harue McVay, Claude Horan, John Wisnosky, Betty Ecker, and Prithwish Neogy.

I taught art for six years at the Honolulu Academy of Arts, Mid Pacific Institute, and the University of Hawai'i at Mānoa and Hilo. I was an arts administrator for six years with SFCA (with Alfred Preis) and UH Hilo-CCECS (Center for Continuing Education and Community Service) with Mary Matayoshi.

Then I returned to school and got a JD degree here in 1985, and served as a commercial litigation lawyer since then.

I also taught commercial law for two years at the University of Hawai'i Law School and have continued teaching continuing legal education classes regularly for the past 10 years.

During the last 15 years, I have been active in theatre as a producer, actor, and director with almost all of the community theatres. With the help of my wife, Loren, we started the group Solange & Associates. I also worked with the Judiciary History Center on projects like Tom Coffman's water law slide show and *Trial of a Queen*. I have also served on boards including the Theatre Council, Kumu Kahua, Starving Artists Theatre Company, Hapa Theatre Company, Honolulu Theatre for Youth, and others.

What special skills do you bring to this position?

Hopefully the ones I picked up in all these activities that I will need to hone in the new position.

What would you like to accomplish at the SFCA?

Reinvent the agency with all the players: staff, Commission, other state agencies and the legislature, state and feder-

“We have a continuing mission: to promote, perpetuate, preserve and encourage culture and the arts, history and the humanities as central to the quality of life of the people of Hawai'i.”

al funding sources (existing and new), the various art constituents, and the broader community. I am a believer in seven-year cycles. The SFCA is at the start of its 6th cycle. Now we are entering middle age with new dreams to dream and visions to realize, and we are so fortunate to have a gorgeous new house to live in!



David Farmer and his wife Loren

What are your greatest challenges?

My challenges include restoring staff confidence, promoting functional relationships between staff and Commission, helping the agency craft a new sense of identity and purpose, making the new State Art Museum a reality, and developing new funding sources.

What do you believe you can contribute to the SFCA?

Energy, optimism, healing, fun! Also hopefully efficient day-to-day management with specific and exciting long-range plans and visions that produce results we all can be proud of.

What initiatives will you be championing at the SFCA?

Besides what I've already described, I would like to see a reinvigorated grants program, in terms of funding base, staffing, and variety. The Arts in Education and the Folk Arts programs need to have continued support and resources to advance the excellent work they have done under very capable leadership. We have to fill other positions to advance the Individual Artist Fellowships and History and Humanities programs. I would like to develop a comprehensive plan to bring the performing arts to the level we have achieved in the visual arts, both in terms of funding base and professional caliber excellence. I want to continue

the process of effectively linking our tourism industry with culture and the arts—a truly symbiotic relationship for all and for our community’s economic and spiritual health.

Like the National Endowment of the Arts (NEA) that inspired the creation of the SFCA (although actually the SFCA’s creation was almost two months before the NEA’s!), we have a continuing mission: to promote, perpetuate, preserve and encourage culture and the arts, history and the humanities as central to the quality of life of the people of Hawai’i. As the state conduit for NEA funds, we also share its mission as well: to nurture the expression of human creativity, support the cultivation of community spirit, and foster the recognition and appreciation of the excellence and diversity of our community’s artistic accomplishments.

Since you worked under Alfred Preis in the early years of the SFCA, how has the agency measured up to early expectations?

I believe, though there have been some rough passages and unhappy turns, as measured from the dream in 1965 to the reality in 2001, the SFCA’s scope, size, influence, and impact on all of its constituent communities and the community at large have more than lived up to its promise.

What are your two-year goals for the agency?

My goals are many – to reorganize and rejuvenate the organization in compliance with the recommendations made by the *State Auditor’s 1999 Report*

“ As long as all the gifted and talented people we are blessed to have in our community continue to work with the kind of passion, commitment and love they have displayed in the years I have lived here, the arts and humanities will flourish. ”

and guided by the agency’s own self assessment in 2000; move our staff into our new offices at the No. 1 Capitol District Building; develop and open the Hawai’i State Art Museum and the Capitol District Visitor Information Center; and continue promoting the agency’s work and visibility through its public information program, including the SFCA website and other creative and innovative means of getting the message out effectively. Maybe we will develop a vir-

tual Hawai’i State Art Museum on the Web, so everyone statewide and worldwide can see the collection, not just the folks on O’ahu.

What do you see in the future for arts and humanities in Hawai’i?

As long as all the gifted and talented people we are blessed to have in our community (artists, administrators, lovers of the arts and culture and history) continue to work with the kind of passion, commitment and love they have displayed in the years I have lived here, the arts and humanities will flourish, hopefully assisted not only by the SFCA but all of the community-based organizations that are also committed to the vision!

Do you think that museums will always continue to face financial pressures? Any advice?

Yes, as is the case in almost every human arena, especially during the past 10 years here in Hawai’i. It’s a fact of life, only rarely not the case, and then only for brief periods, if history is our guide. Scarcity, like the poor, will always be with us. The challenge, of course, is to work with it creatively, to cultivate both the artistic response (doing more with less) and the entrepreneurial (cultivating existing sources and developing new sources for support).

Dancing Divas

These three enchanting dancers from the Iona Pear Dance Theatre first appeared as “statues,” then moved in slow motion mesmerizing guests for a special reception held on May 16, 2001 at the Honolulu Academy of Arts.

The reception honored Egg—The Arts Show, a TV series on the arts, produced by Channel 13, WNET, the PBS station in New York City. The 30-minute show airs locally on KHET, Channel 11 (Oceanic Cable Channel 10) on Fridays at 9 p.m. (new show) and 9:30 p.m. (repeat of old show).



*Nirvana (Goddess of the Future)
— Laura Brucia*



*Tara (Tibetan Goddess of Compassion)
— Chris Ka’aloa*



*Pele (Goddess of Volcanoes)
—Summer Parilton*

David C. Farmer

Why the Arts Need Government Support

By David C. Farmer

Some voices at the Legislature this past session asked a fundamental question as they debated the funding for a State Art Museum: why any government support for the arts at all? Why can't the private sector do the job better?

I passionately believe that our state government continues to play an essential role in the support of the arts. I think I am in good company here. Among these passionate believers are many distinguished legislators, past and present, and most of the Presidents of the United States, going back to Thomas Jefferson and John Quincy Adams.

And, so too, the Congress, in acting to establish the National Foundation on the Arts and the Humanities, declared that "the encouragement and support of national progress and scholarship in the humanities and the arts, while primarily a matter for private and local initiative, are also appropriate matters of concern to the Federal Government."

European nations, such as Germany, France, the Netherlands, and Great Britain, have without exception long recognized the importance of generous governmental support for the arts.

It is healthy that government funding of the arts is now being called upon to re-justify itself—as should every governmental function. I believe the State Foundation on Culture and the Arts has discharged its mandate very well since its inception in 1965. The last 36 years have been times of great change—technological, social, economic, generational, and political. Audiences for the arts are changing, and so are the directions and forms of art itself. Throughout this period, the SFCA has continued to achieve an admirable record.

I believe that the fundamental obligation of the SFCA is to act as custodian of our individual and collective cultural heritages. Central to that role is the constitutional and statutory responsibility to help preserve and per-

petuate the arts of all the people of Hawai'i and to make them accessible to all the people.

To many, such idealism may seem out of place in today's world. But maintaining the fragile machinery of democracy is the great, ongoing challenge of America and of Hawai'i. And that challenge has acquired a new urgency as our national and local society becomes increasingly diverse, and as the challenges of our economic downturn continue unabated.

A common intellectual and cultural heritage for all Americans or citizens of our State can no longer be assumed. Today's profound demographic shifts, coupled with the much-heralded Information Revolution, have brought us to the cusp of a new era. I firmly believe that the SFCA, in partnership with the National Endowment for the Arts—both because it is public and because it is intended for the benefit of all the people of Hawai'i—is the only mechanism that

"I passionately believe that our state government continues to play an essential role in the support of the arts."

can ensure that the diversity of our people's cultural traditions will ultimately be translated, not into the further tearing of the social fabric, but rather into the renewal of our communities.

This community renewal means more than providing museums, exhibitions, public stages, festivals and concerts, important as these things are to both creative and traditional arts and artists. Just as important, it means making the arts accessible to our children through education in a way that instills critical skills, fosters understanding of and respect for our history and ideals, and leads to habits of lifelong learning and creative problem solving.

The SFCA, in partnership with the Department of Education, provides the

only exposure to the arts for many of our children through a variety of initiatives including the extremely successful Art in Public Places—Artists in Residence Program. While some private sector institutions are committed to promoting arts education in our public schools, they cannot do it alone. When the National Endowment for the Arts issued its report *Towards Civilization: A Report on Arts Education*, articulating the importance of arts education reform, it made a difference in establishing the importance of art education at the community level and in revitalizing our schools that no private body could achieve alone.

While we can demonstrate how children learn through the arts and how the arts prepare tomorrow's work force to respond creatively to the challenges of a competitive, high tech global economy, arts education also assures that our citizens develop the understanding and appreciation for the arts that will lead them to be future patrons, without which private support for the arts cannot be expected to continue.

We stand at the threshold of a new educational era where the arts are being recognized—like reading, writing and arithmetic—as invaluable educational experiences for themselves that teach holistic, creative problem-solving skills. As Eric Booth writes in *The Everyday Work of Art: Awakening the Extraordinary in Your Daily Life*, "Art is not apart.... We all function in art, use the skills of art and engage in the action of artists every day."

While much of the justification for governmental support rests upon recognition of the role of the arts and humanities in defining who we are as a State and enhancing the State's quality of life, it is also based on the recognition that, while the free market is an efficient arbiter of many things, the arts and culture, aesthetic and intellectual values are not necessarily among them. By lending its imprimatur as well as financial help to the creation, preserva-

tion, and dissemination of works of art and culture, the State seeks to encourage something it values. An enlightened society views its citizens as more than just economic creatures, and the SFCA advances this cause. It functions, perhaps more than any other State agencies, as entrepreneurial, using its own contributions as leverage for private and philanthropic support. What the SFCA does with its relatively small budget is extremely important.

First of all, the money represents a critical margin of survival for many private sector nonprofit arts groups in the state. A study several years ago systematically examined foundation and corporate grant-making trends towards arts funding. Among its findings it noted that grant-makers in just five states provided two-thirds of the arts grant dollars nationally: New York, California, Pennsylvania, Texas, and Illinois. Grant-makers in 10 states accounted for over 80% of the dollars.

The states in which foundations awarded the greatest amount of art dollars also received the greatest amount of funds—the function of the localized nature of most giving. And 30% of the dollars went to the top 50 arts organizations. When you put this data together, the inescapable conclusion is that private foundation and corporate funding goes predominantly to the large organizations within those few states in which the foundations and corporations are located. This places in sharp focus the importance of the SFCA's support for the many arts groups in our State, one among the remaining 40 states.

Indeed, aggregate funding for arts and culture nationwide is inadequate to meet current needs. Foundations that support the arts are already spending as much as is prudent, given the necessity of maintaining the grant-making capacity of their endowments over time. Corporate giving, not surprisingly, has declined sharply in recent years, as major corporations have contended with downsizing and earnings pressures, on the one hand, and increasing pleas for support, not only from the arts and humanities, but from other worthy causes as well;

this trend can be expected to continue for some years to come. Finally, the SFCA itself has seen its budget trimmed over the years by substantial cutbacks. Since 1994, it has suffered an 80% reduction in its grants general funds.

The consequences of this decline in support for the arts is visible across Hawai'i: arts organizations are trimming staff, closing galleries, curtailing performances, cutting back support for artists, raising ticket prices, and scrambling for ways to produce income. And some will not survive. Those that do have already begun to find that, as they raise ticket prices, the size of their audiences shrink: middle-class families are forced to cut out visits to museums or

**“We stand at the threshold
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for themselves...”**

evenings at the symphony; parents that want to expose their children to cultural experiences filled with something more positive than the gratuitous sex and violence that has become standard fare in movies, television, and music cannot afford to. By default, then, America's arts institutions are becoming ever more elite in terms of the audiences they serve precisely when they should be reaching out. And endangered traditions, whether nurtured by community arts organizations or by direct support of traditional master artists, face the real possibility of extinction, just as in the natural order.

In short, I believe I can state with absolute confidence that private funding, which is already inadequate to meet the legitimate needs of our creative and traditional arts and cultural institutions, certainly could not substitute for the SFCA were it not funded.

But aside from the financial support the SFCA distributes in grants, it makes other essential, irreplaceable contributions to the health and vitality of the arts

in our State. The SFCA's Folk Arts, Arts in Education, Individual Artist's Fellowships, and History and Humanities outreach programs provide high-touch human contact with and deliver invaluable resources to our diverse communities.

The SFCA has been accused by some of elitism. On the contrary, I believe the SFCA has been a significant influence on the democratization of the arts in Hawai'i. The proof of that can be found every day, in communities throughout our state, where hundreds who might otherwise have little or no access to the creative or traditional arts—or who might find any sort of cultural activity an unaffordable luxury—take advantage of the amazing range of programs made possible by the SFCA.

These are the programs that rely most heavily on the SFCA and exist in large measure because of it. Without it the arts would be increasingly accessible only to those who could afford to pay for them, thereby creating the very elitism that some already erroneously charge to the work of the SFCA.

I concur with the 84% of Americans in the Louis Harris “Americans and the Arts” survey who agreed with the proposition that, “in the end, good art is a reflection of the life and times of a nation and a culture, including expressions which support as well as criticize existing values.”

Given the changing demography of Hawai'i and concerns about the lack of values in our society, the SFCA's support enriches our communities and creates a sense of shared history and diverse cultural traditions that is essential to the continued strength and well being of our state. It represents our government's commitment to enrich the lives of its citizens and develop a unique sense of identity and culture that can be passed on to our children and succeeding generations.

And when those generations look back at the legacy of the late twentieth and early twenty-first century Hawai'i, it will be the infinite variety of our dramas, our songs, our dances, and our visual arts that will proclaim, “Here were a free and joyous and democratic people.”

SFCA Commissioners Support the Arts in Hawai'i

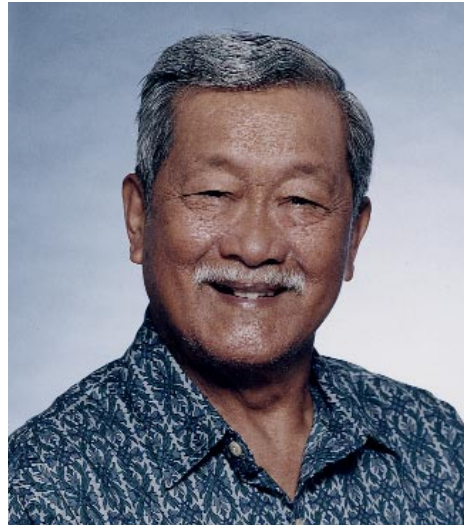


Eunice M. DeMello

Ms. Eunice M. DeMello currently serves as the Chairperson of the State Foundation on Culture and the Arts Commission. She has been re-appointed and will be serving her second term. She leads the monthly Commission meetings, attends many SFCA-sponsored events and activities, and actively promotes the State Art Museum. She provides decisive leadership, drawing upon her artist background, and she is well respected by her peers.

Ms. DeMello received a bachelor's degree in music from the University of Hawai'i at Mānoa and a master's degree in music from Northwestern University. A singer, teacher, and composer as well as a dancer and choreographer, she has been Minister of Music for many years at St. Clement's Episcopal Church in Honolulu and is well known as a voice teacher in Honolulu. She has performed as a mezzo-soprano both as an oratorio singer and in numerous opera productions in Honolulu.

Ms. DeMello has contributed much to the community. She serves as a member of the Advisory Council for the College of Arts and Sciences at the University of Hawai'i at Mānoa and chairs the Awards Committee. She has also made extensive contributions donating her talents as writer, artistic director, and producer. She funded, for example, a Baldwin grand piano for the Mid-Pacific Institute's Performing Arts Center.



Alfred Laureta

Judge Alfred Laureta (retired) currently serves on the State Foundation on Culture and the Arts Commission as the Kaua'i representative. He will be serving his second term. He regularly attends the Commission's monthly meetings and actively participates in discussions and decision making, drawing upon his legal background.

Judge Laureta received a bachelor's degree in education from the University of Hawai'i and a law degree from the Fordham University School of Law. In his distinguished legal career, he served as a lawyer for the law partnership of Kobayashi, Kono, Laureta and Ariyoshi; administrative assistant to Congressman Daniel Inouye in Washington, DC; director of the State of Hawai'i Department of Labor and Industrial Relations; judge at the First Circuit Court of Honolulu; judge at the Fifth Circuit Court in Lihue, Kaua'i; and judge of the U.S. District Court in the Northern Mariana Islands.

Judge Laureta is also actively involved in community service. He has served as a member of following organizations: State Board of Health, Association for Retarded Citizens – Board of Directors, Wilcox Hospital – Ethics and Review Committees, Mahelona Hospital – Planning Committee, East Kaua'i YMCA – Former Regional Director, and Kaua'i Government Employees Federal Credit Union – Board of Directors.



Corine Hayashi

Ms. Corine Hayashi fills the vacancy created from the resignation of Ethel Ward in June 2001. Since June 1998, Ms. Hayashi has been president and CEO of HTH Corporation. She succeeds her father and HTH founder, Herbert T. Hayashi, as head of the holding company that has three main enterprises: Pacific Beach Hotel, Pagoda Hotel and Terrace, and King Kamehameha's Kona Beach Hotel. She is responsible for setting the direction and overseeing the operations of the corporation, which also includes HTH Advertising, an in-house agency, and various other real estate properties.

Prior to joining HTH Corporation, Ms. Hayashi worked for four years at a small management training company in Tokyo, Japan, where she departed as president. She also has worked in the marketing field in Hawai'i and on the U.S. mainland. Born and raised in Hawai'i, Ms. Hayashi graduated from 'Iolani School. She received a bachelor's degree in economic and political analysis and a minor in art history from Mills College in Oakland, California. She attended Sophia University in Tokyo, where she studied the Japanese language and culture.

Ms. Hayashi serves on the board of directors of the Hawai'i Hotel Association, the Waikiki Improvement Association, the Waikiki Business Improvement District Association, and Diamond Head Theatre.

**NEA Awards
\$817,700 in
Grants to Hawai'i**

The National Endowment for the Arts (NEA) has announced two rounds of awards to Hawai'i for Fiscal Year 2001 with a grand total of nine Hawai'i organizations and one individual receiving \$817,700 in awards.

In the first round of awards, four Hawai'i organizations and one individual were awarded a total of \$75,000.

In the category: Creativity and the field/discipline: Literature, **Bamboo Ridge Press** (Honolulu) received \$5,000 to support the publication, distribution and promotion of one issue of *Bamboo Ridge*, an annual journal of Hawaiian literature and arts; authors featured in the issue will promote the journal through readings and workshops at the University of Hawai'i and community colleges, educational conferences, bookstores, and local organizations throughout Hawai'i, Maui, and Kaua'i; and the **University of Hawai'i at Mānoa** (Honolulu) received \$20,000 to support publication, promotion, distribution and related expenses for two issues of *Mānoa: A Pacific Journal of International Writing*, scheduled issues will feature new writing from Japan and Viet Nam, and include poetry and prose by American writers from diverse cultural background; this is a multi-state grant.

In the category: Creativity and the field/discipline: Theater, **Honolulu Theatre for Youth** (Honolulu) received \$22,000 to support the development and production of *Beyond the Falls* by Gary Pak; the play is a dance-theater piece created in collaboration with local artists and company members.

In the category: Literature Fellowship and the field/discipline: Literature,

Rinehardt Z. Linmark (Honolulu) received \$20,000 for a fellowship for creative writing in poetry.

In the category: Creativity and the field/discipline: Presenting, **Maui Arts & Cultural Center** (Kahului) received \$8,000 to support *Global Rhythms*, a presenting series of artists representing a range of performing arts disciplines and countries; a goal of the program is to bring to the Maui community artists of quality in a mix of the familiar with art forms that have not been presented before on Maui.

In the second round of awards, the NEA awarded five Hawai'i arts organizations a total of \$742,700.

In the category: Partnership and field/discipline: State & Regional, **Consortium for Pacific Arts and Cultures** (Honolulu) was awarded \$183,800 to support Partnership Agreement activities on a multi-state level.

In the category: Education and field/discipline: Folk & Traditional Arts, **Kalihi Palama Culture & Arts Society, Inc.** (Honolulu) was awarded \$5,000 to support a series of training classes in traditional art forms including Hawaiian, Tahitian, Okinawan, Filipino and Samoan dance; Samoan music and crafts; and lei making.

In the category: Heritage/Preservation and the field/discipline: Folk & Traditional Arts, **Moanaloa Gardens Foun-**

dation, Inc. (Honolulu) was awarded \$12,000 to support the 31st Annual Prince Lot Hula Festival. The festival celebrates and shares the unique culture, language and values of Hawaiians through hula demonstrations and an exhibit.

In the category: Access and field/discipline: Design, **North Hawai'i Community Hospital, Inc.** (on behalf of The Kohala Center) (Kamuela) was awarded \$35,000 to support the design of an academic center for healing arts and sciences in rural North Hawai'i. Roto Architects, who have an established reputation for producing excellence in design while working with rural and indigenous communities, will facilitate the design for the center.

In the category: Partnership and field/discipline: State & Regional, **State Foundation on Culture and the Arts** (Honolulu) was awarded \$509,900 to support Partnership Agreement activities. This category provides grants which support state arts agencies in arts education activities, fostering arts in underserved communities, and grant service or administrative programs.

The NEA is the federal grant-making agency created by Congress in 1965 to foster the excellence, diversity, and vitality of the arts in the USA, and to broaden public access to arts. For more info call the NEA at (202) 682-5570 or visit the NEA website, www.arts.gov.

NEA Challenge America:

Positive Alternatives for Youth Grants—Hawai'i—June 2001

Honolulu Theatre for Youth \$10,000 Honolulu, HI

FIELD/DISCIPLINE: Theater

To support a partnership project with Moloka'i High and Intermediate School for the Pacific Young Playwrights—Theaterfest, a series of classroom playwriting workshops and after-school public readings for youth ages 13-20 living in the sparsely populated and generally poor island of Moloka'i.

Maui Arts & Cultural Center \$10,000 Kahului, HI

FIELD/DISCIPLINE: Dance

To support a partnership project with the Maui Dance Council; the Department of Education, Maui District; and the Hana School for Chance to Dance, a series of residencies by Maui Dance Council artists and other visiting artists for children grades 6-12. The children live in the remote, rural, and ethnically diverse communities of Maui County, Moloka'i and Lana'i.

Update on NEA Funding for Fiscal Year 2002

On June 13, 2001, the House Appropriations Committee, voted to set Fiscal Year 2002 funding for the National Endowment for the Arts (NEA) at the current level of \$105 million. The Interior money bill approved by the House committee also includes \$27 million in funding for the Lewis and Clark Trails program, an increase of \$8 million. The committee action sent the 2002 Interior Appropriations Bill to the House floor with funds for the NEA at \$105 million, National Endowment for the Humanities (NEH) at \$120 million, and Office of Museum Services (OMS) at \$25 million.

On June 21, 2001, the House of Representatives voted 221-193 to increase appropriations for the NEA by \$10 million in 2002. The amendment offered by Rep. Louise Slaughter (D-NY) and cosponsored by Reps. Norm Dicks (D-

WA), Steve Horn (R-CA) and Nancy Johnson (R-CT), also provides an additional \$3 million for the NEH and \$2 million more for the OMS in the coming fiscal year. The successful passage of the amendment marks the first time in many years that the NEA and the other two cultural agencies have won an increase on the House floor.

Before the final passage of the Interior Appropriations Bill, with the arts funding increase included, long-time NEA critic Rep. Cliff Stearns (R-FL) moved to cut the entire \$10 million in new money for the arts. After a brief debate, the House roundly rejected the Stearns amendment by a vote of 145 to 264. Originally, Stearns, who has regularly offered amendments to cut NEA appropriations since 1990, propose cutting the NEA's funding by \$2 million, but after the Slaughter amend-

ment passed, the House GOP leadership persuaded him to increase the reduction to the full \$10 million.

The Senate Interior Appropriations Committee met on June 28, 2001 and approved an increase of \$10 million for the NEA in its version of the FY 2002 Interior Appropriations Bill. At presstime, the bill was scheduled to go to the Senate floor with an additional \$5 million for the NEH and \$2 million more for the OMS.

With legislation in both the Senate and the House increasing the NEA's FY02 budget by \$10 million, there is no disagreement to be settled by a conference committee. At presstime, the outcome is virtually assured at \$115 million for the NEA in the coming year, provided the Senate passes the bill as anticipated. Thanks to all of you for your dedicated advocacy on behalf of federal arts funding.

Ivey Leaves Legacy of Excellence

National Endowment for the Arts Chairman Bill Ivey has announced his resignation, effective September 30, 2001, eight months before the end of his four-year term. Ivey has submitted a letter to President George W. Bush informing him of his decision.

"My hope is that by announcing now that I will step down at the end of this fiscal year, the new administration will be able to move efficiently to choose new leadership for the Arts Endowment," Ivey stated. "I will continue to work aggressively with the Congress to complete the budget appropriations process for Fiscal Year 2002 and to ensure that there is a smooth transition within the Office of Chairman."

Ivey was unanimously confirmed as NEA Chairman by the United State Senate in May 1998. Since then, he has developed a new strategic plan for the Arts Endowment and has met with more than 250 members of Congress to discuss the crucial role of federal arts support for our nation's artists, arts organi-

zations, and communities. Through these efforts, Ivey achieved a \$7 million funding increase, the NEA's first budget hike since 1992. The additional funding is earmarked for the Challenge America program, developed under Ivey's leadership, to support arts education, services for young people, cultural heritage preservation, community partnerships, and expanded access to the arts.

"I'm proud of what's been accomplished during my tenure," Ivey said. "We've brought NEA grant making to underserved areas and have better connected young people with the arts. Today, our partners in and out of government see the Endowment for what it is — a major public policy asset."

Beginning in October, Ivey plans to take some time to reflect on all he has learned as Chairman. "This will be my first real break from work in 30 years," he said. "I'm going to relax, begin several book projects, and get ready to take on some new challenges right after the first of the year."



Bill Ivey

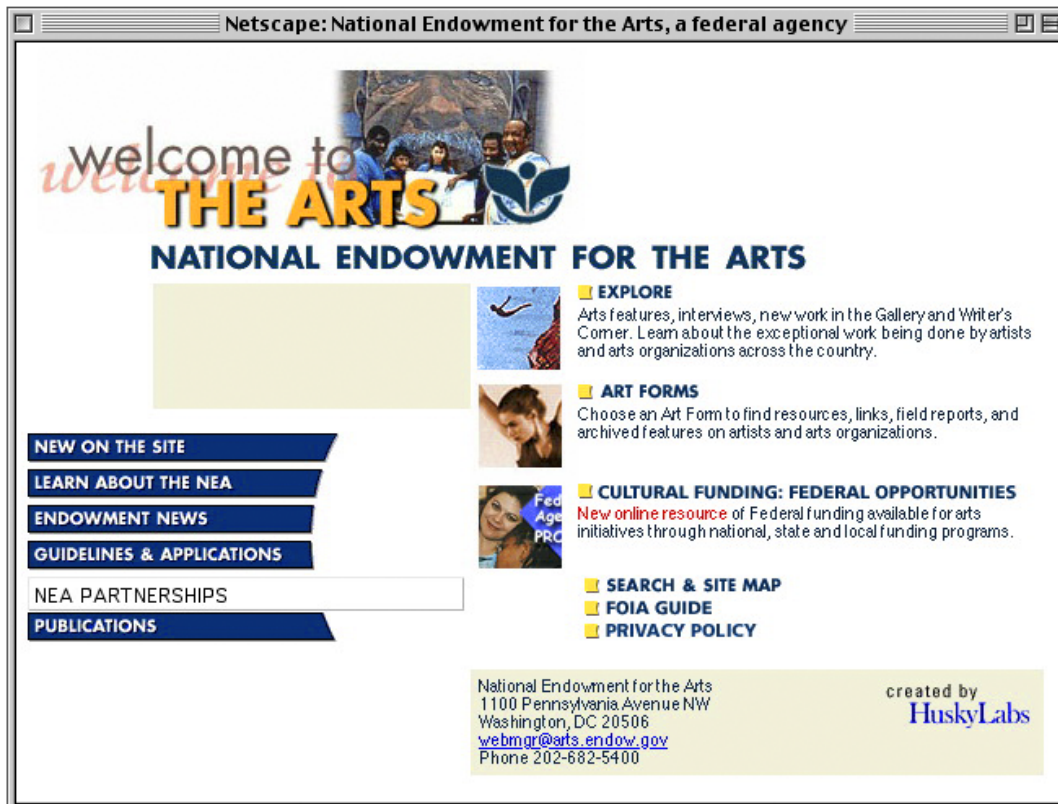
A folklorist and musician, Ivey is a staunch protector of America's living cultural heritage and a forceful voice on national arts policy. As Chairman, he has traveled extensively, giving over 100 speeches and meeting with leaders and representatives of cultural, business, education, and civic groups including the U.S. Conference of Mayors, chambers of commerce, and Rotary Clubs.

Open Studio—The Arts Online Trains Artists to Use Technology

Artists throughout the country are learning to use technology through Open Studio, a program jointly created and funded by the National Endowment for the Arts and the Benton Foundation. Expanding the reach and potential of the Internet, Open Studio trains artists to use new technology not only as a medium for displaying their work, but also as a resource for artistic research and for facilitating communication between artists and arts consumers across the country. In addition, the project's website provides over 500 additional training resources, tools and materials. An example of a successful public-private partnership, the Endowment's total investment of \$1.5 million has been nearly tripled with funds from other sources, further expanding the programs reach. The Open Studio website is located at www.openstudio.org.



Visit the NEA Website—www.arts.gov



TROPICAL SOUNDS

By Marcia Morse

The entrance to the Waikiki Aquarium, an enduring attraction for island visitors and residents alike, is now uniquely enhanced with the addition of *Tropical Sounds*, a large-scale environmental installation by Jun Kaneko. The work, a recently completed commission from The State Foundation on Culture and the Arts, was dedicated on January 11, 2001.

Jun Kaneko was born in 1942 in Nagoya, Japan, and came to the U.S. in 1963 to study painting, only to discover ceramics. He studied initially at Chouinard Art Institute in Los Angeles, California, where he worked with Jerry Rothman and Ralph Bacerra. He had further opportunity to work with two major figures in the world of sculptural ceramics, studying at the University of California at Berkeley with Peter Voulkos in 1966, and at Claremont Graduate School with Paul Soldner in 1970. This education created a significant path for Kaneko, who has subsequently made his own substantial contributions to the sculptural uses of clay. Kaneko now resides in Omaha, Nebraska.

One of the hallmarks of Kaneko's work, and visible in this commission, is the "dango" form, a name derived from the Japanese word for dumpling. The

playful disparity between the humble and ephemeral connotations of the name, and the expanded, often monumental scale of Kaneko's work, signals a piquant sense of humor with which it is also endowed. Kaneko has developed an extended vocabulary of variations under this more generic name, from rounded masses to more elongated or ovoid forms.

Three such variations are found in this installation: a sphere inscribed with a continuous spiral moving around its entire surface, like the endless currents of the sea; a slightly flattened oblong, with bands of color radiating from a central circle or umbilicus on each side; and an elongated oval, wrapped in overlapping and random bands of color. Kaneko's palette of rich colors, intensified against a dark lava gray, suggests but does not mimic the larger

Tropical Sounds ceramic sculptures and plaza at the Waikiki Aquarium.



Paul Kodama



Paul Kodama

TROPICAL SOUNDS

Is a magical mixture of Hawaiian culture and nature.

The mixture of nature here on the islands is so close,

That all the boundaries blend.

And the energy of that, blends once again with it the
culture of the Hawaiian people.

This magical mixture of culture and nature creates a new energy.

Here the space brings forth the Hawaiian mythology of
the islands and the people.

The sun's first rays cast through here and light the valleys and mountains

Awakening this energy, these tropical sounds

Hawaiian mythology talks of this space and the energy

That passes through it, the magical mixture of Hawaiian culture and nature.

JUN KANEKO

environment, invoking ocean, sky, sun, flora, and marine life.

Tropical Sounds provides a transition between ironwood-shaded Kalakaua Avenue and the Aquarium entrance, and offers a visual welcome. Of this space and this work, the artist has written, "The sun's first rays cast through here and light the valleys and mountains awaking this energy, these tropical sounds."

Beyond the literal connotations of aural experience, the work also invites multiple perspectives and other interpretations. *Tropical Sounds* resonates with its immediate site which includes the curving frame of a low lava rock wall, a tiled plaza with subtle modulations of pattern and tone, and undulating grassy areas echo the curves of the sculpture.

Kaneko's installation also invokes other strands of harmony—between the organic and the geometric, between the interventions of art and the terrain of nature, between the traditions of Hawaiian culture and the innovations of contemporary spirit. From the creative tension between these counterpoised elements, new sounds, new energies emerge.

Artists in Residence Program Celebrates Fifth Anniversary

The Art in Public Places-Artists in Residence (APP-AIR) Program establishes and implements an integrated visual arts in education program as a collaborative effort between the Department of Education and the State Foundation on Culture and the Arts.

The program exists to create commissioned works of art in public schools by a local artist, while engaging the participation of students, staff, and the school community in the overall creative process.

Seven schools are selected for a project each year. Each selected school is eligible to receive a \$50,000 commissioned work of art, which includes the instructional services of an artist. The resident artist plans with the school principal and Art Educational Specialist to develop curricula which support the Hawai'i Content and Performance Standards for the Visual Arts. The artist is selected through a process involving a School Project Committee. Projects have a length of approximately two to four years.

Ultimately, the project provides meaningful and authentic experiences for students to learn about conceptualization, design, problem resolution, production, project management, and evaluation of artwork.

The project is a five-year agreement between the State Foundation on Culture and the Arts and the DOE. The 2000-2001 project year is the fifth year of the collaboration.

All schools in the state, K-12, including special schools such as Pohukaina, Shriner's Hospital, and Olomana are eligible to apply.

Schools Selected for APP-AIR Projects 1996-2000

'Aikahi Elementary

Ali'iolani Elementary

Campbell High

Castle High

De Silva Elementary

Ha'aheo Elementary

Ha'iku Elementary

Hanalei Elementary

He'eia Elementary

Helemano Elementary

Hickam Elementary

Ka'iulani Elementary

Kalaheo Elementary

Kalaniana'ole Elementary

Kalihi-Uka Elementary

Kamaile Elementary

Kamakahahei Middle

Kamiloiki Elementary

Kapa'a High

Kapalama Elementary

Kaunakakai Elementary

Kuhio Elementary

Lanai High and Elementary

Leilehua High

Maemae Elementary

Ma'ili Elementary

Makalapa Elementary

Mauka Lani Elementary

Pahoa High and Intermediate

Benjamin Parker Elementary

Blanche Pope Elementary

Royal Elementary

Waiau Elementary

Waikoloa Elementary

Wheeler Elementary



Viliami Toluta'u

Kahiau I ka wai ola (Gladly Give the Water of Life), a bronze sculpture by Viliami Toluta'u, Kamaile Elementary School

Malama I'a Ka'ahupahu (The Caring of Ka'ahupahu)

The sculpture is an interpretation of the ancient Hawaiian legend of Ka'ahupahau, the shark aumakua of Ewa. The Chiefess mother of Ka'ahupahau nurtured her daughter who transformed into a shark, becoming the most powerful creature in the sea and protector of the people of Ewa.

Symbolic parallels exist between the legend of Ka'ahupahau and Campbell High School. The loving nurturing mother of Ka'ahupahau represents the parents, teachers, administrators, and adults of the community. Ka'ahupahau, portrays the students and children of Ewa who will become the power and guardians of this community.

The educational component of this project has reached farther than anyone previously imagined. *Malama I'a Ka'ahopahau (The Caring of Ka'ahopahau)*, a cast bronze sculpture by Kazu Fukuda, commissioned as a Department of Education - APP Artists in Residence project for the James Campbell High School has people talking, even though the sculpture will not be installed until fall 2001.

The community has rallied for and against the sculpture. Recently a forum was held at the UH Hawaiian Studies in

support of the design, while a segment of the community voiced opposition to the sculpture, with suggestions that the design be modified or not installed on the campus.

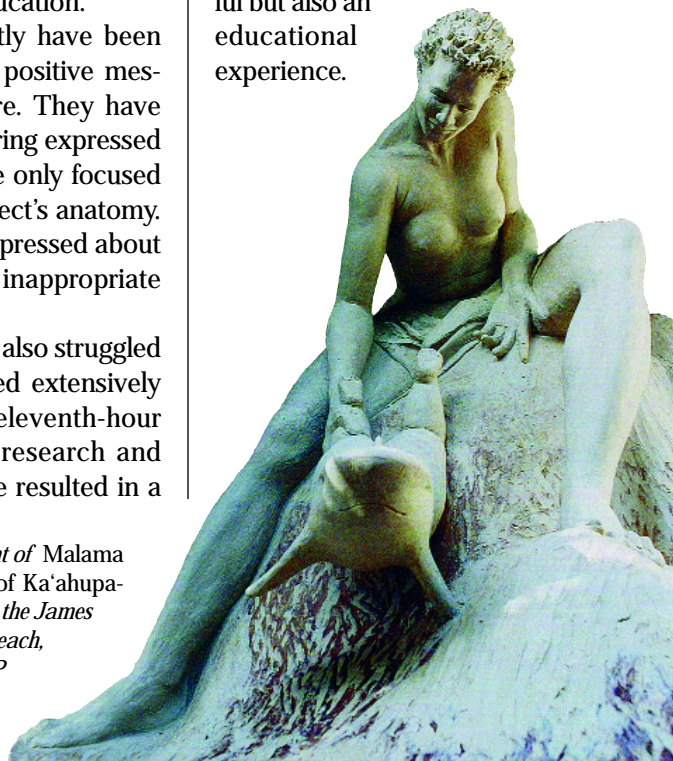
This despite the fact that the entire process—from artist selection to design approval—was directed by a school/community committee, assisted by SFCA program staff. The project, funded by the SFCA, is contractually administered by the Department of Education.

Some people apparently have been unable to appreciate the positive message behind the sculpture. They have missed the spirit of nurturing expressed by the sculpture and have only focused on one aspect of the subject's anatomy. Concern has also been expressed about the students' potentially inappropriate reaction to the sculpture.

Artist Kazu Fukuda has also struggled with the issue and worked extensively to accommodate these eleventh-hour concerns. Mr. Fukuda's research and design modifications have resulted in a

sculpture that represents a Hawaiian woman of the period prior to the arrival of Captain Cook in 1778. He has dealt sensitively and accurately with the design and is proceeding with casting the sculpture in bronze.

The SFCA has retained mediator Peter Adler to facilitate a healing of the situation by bringing the various segments of the community together to reach closure to what has been not only a stressful but also an educational experience.



Kazu Fukuda's clay enlargement of Malama I'a Ka'ahupahau (The Caring of Ka'ahupahau), a cast bronze sculpture for the James Campbell High School in Ewa Beach, O'ahu. The Sculpture is an APP Artists in Residence project and is scheduled for installation fall 2001.

Seven Schools and Artists Selected for Artists in Residence Projects

Seven schools in the DOE were recently selected to receive an Artists in Residence (AIR) project on their campus. Each AIR project is a \$50,000 commission for an artist to work in the school to create a permanent work of art. The following schools competed amongst all public schools for the seven commissions and were chosen based on their written proposals and on-site review. They then went through the process of recommending an artist for their project.

Congratulations to the schools and the recommended artists:

Chiefess Kamakahalei Middle School.....	Karen Lucas
Lanai High and Elementary School	Bruce Fink
Maemae Elementary School	Sean Browne
Makalapa Elementary School	Jodi Endicott
Maukalani Elementary School	Linda Oszajca
Royal Elementary School	Kim Duffett
Waikoloa Elementary School	Hans Ladislaus

Selected APP - Artists in Residence Projects



Enlightening the Spirit, concrete and stainless steel sculpture by Henry Bianchini, Ha'aheo Elementary School



Hukilau, stainless steel and basalt sculpture by Wayne Zebzda, Kapa'a High School



*Faces of Waiau (details),
bas relief mural by
Linda Oszajca, Waiau
Elementary School*



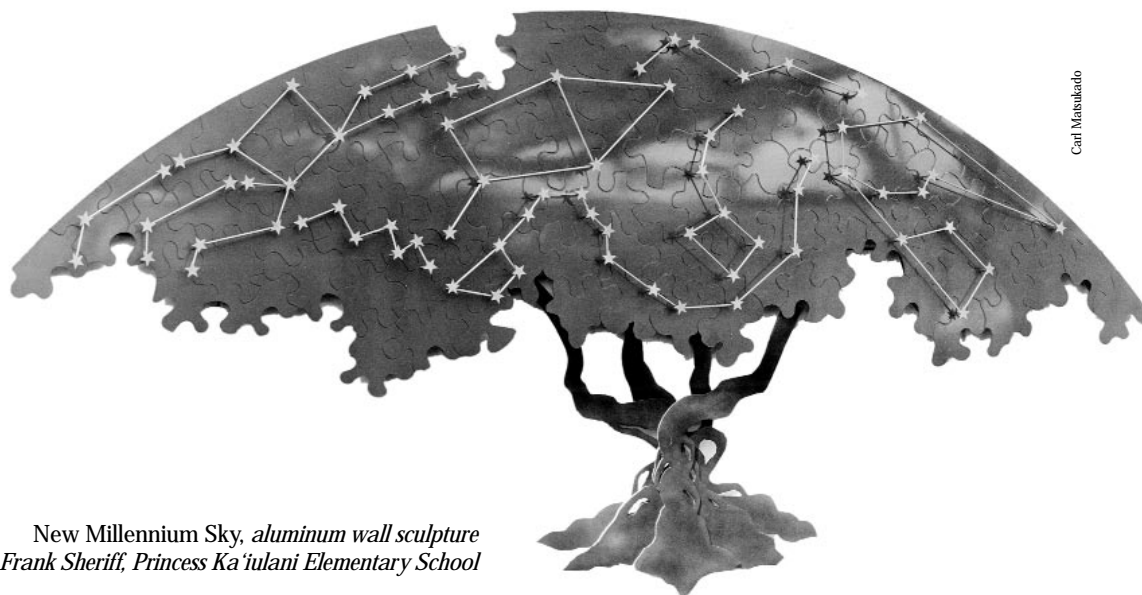
*Ahupua'a: From the Mountains to the Sea (detail), ceramic
tile mural by Shigeru Miyamoto, Ma'ili Elementary School*

at Hawai'i Elementary and High Schools



Hal Lum

Running Through Time, painted mural by Maile Yawata, Castle High School Gymnasium



Carl Matsukado

*New Millennium Sky, aluminum wall sculpture
by Frank Sheriff, Princess Ka'iulani Elementary School*



Kim Duffett

Ha'upu ke Kulaiwi (The Land Remembers), ceramic mural by Kim Duffett, He'eia Elementary School

Big Wave Hits Hanalei School

Stories of Hanalei, a 12-foot-tall concrete wave by Kathy McClelland Cowan was dedicated at Hanalei Elementary School on Kaua'i on March 9, 2001. The sculpture and educational component are part of the APP- Artists in Residence Project. The following describes the artwork in the words of the artist:

"Stories of Hanalei was inspired by my childhood memories of storytelling.

While creating this project, I chose to allow the viewer the opportunity to explore a story on how they relate themselves with nature and the environment. I took the shape of a wave as a symbol of Hanalei, this being a dramatic force of nature and rhythm of the sea that we live by. The curve moves into a rainbow that is a burst of color that creates a palette with the collabo-

ration of the sun, the night sky, the valley, mountains and sea. I created the imagery of air, earth and water that give basis for our living existence along with the wonders of nature and creatures that live with us here on Kaua'i. The characters are formed by the small hands of Hanalei School, (adult hands too), remembering that these hands will mold the stories of future generations."



Ronald Yamakawa



Ronald Yamakawa

Dedication ceremony for "Stories of Hanalei," concrete sculpture by Kathy McClelland Cowan, Hanalei School, Kaua'i. (Left to right) Jon Johnson, David Farmer, Patricia Hamamoto, Daniel Hamada, Judge Alfred Lauretta, Barbara Baker, Kathy McClelland Cowan, and Paul Sakai.

Mauli Cook greets dedication participants with Hawaiian chant.

Sea of Knowledge on the Big Island

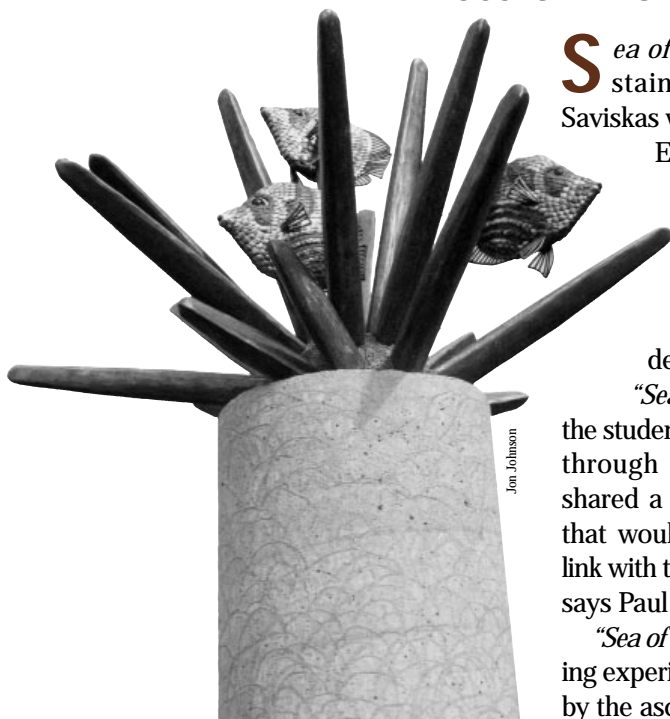
Sea of Knowledge," a nine-foot-tall stainless steel sculpture by Paul Saviskas was dedicated at Kalaniana'ole Elementary and Intermediate School on the island of Hawai'i, January 18, 2001. The sculpture and educational component are part of the APP- Artists in Residence Project.

"Sea of Knowledge was inspired by the students of Kalaniana'ole school who through their drawings and designs, shared a unified interest in a sculpture that would remind them daily of their link with the ocean that surrounds them," says Paul Saviskas.

"Sea of Knowledge symbolizes the learning experiences of students, represented by the ascending levels of fish. Students

are educated and nurtured by parents, teachers, and the community characterized here by the sea urchin's spines."

Paul Saviskas worked with all 470 students in grades K-8 on various art projects.



Jon Johnson



Jon Johnson

School cheerleaders celebrate at the dedication ceremony.

Refreshing Artworks at Hawai'i Convention Center

Water fountains are an unusual site for public art but both Carol Bennett and Don Dugal found creative solutions for their works at the Hawai'i Convention Center.

Instead of ignoring the water fountain, Carol Bennett addressed it in the materials and subject matter for the three enamel-and-oil-on-glass works entitled *Rise*, *Fall* and *Drink*. The works represent actions found in water fountains; water rises, water falls, and water is imbibed. *Rise* depicts Spouting Horn on Kaua'i, *Fall* depicts Maunowaiopuna waterfall on Kaua'i, and *Drink* depicts a young boy savoring a pool of fresh water. (Photo *Drink* below shows Carol Bennett and daughter Ava quenching their thirst. Carol's son Riley served as the model.)

Carol Bennett, who received her BFA in painting from the Art Center College of Design in Los Angeles in 1978, had to find a way to make paintings stand up to their watery site. Reverse glass painting was the perfect solution. Glass is easy to clean, impervious to water, and protects the painting. Reverse glass painting originated in China in 1816 with their inside-

painted snuff bottles. To create her works, Carol said the first thing she painted was her signature and ended with the background—the exact opposite of how she usually paints.

The tricky part was not painting the works but installing the sheets of tempered glass. Each glass sheet is about 1/4-inch thick, 8 feet tall and 4 feet wide. One wrong move and her works would shatter into a thousand glass rocks. Tempered glass, the same glass used in cars, is meant to break into rounded pieces upon impact making them safe. Fortunately, Carol Bennett's works were installed without a problem.

Don Dugal addressed the drinker's intimate experience at the water fountain in his three works entitled *Milo in Permanent Green*, *Noni in Sap Green*, and *Tree Heliotrope in Terra Verte*. Because drinkers view water fountain niches up close, Don Dugal made their experience



Noni in Sap Green (detail)

visually rewarding with intricate and complex compositions.

Don Dugal, who received his BFA from Wayne State University in 1965 and his MFA from UH Mānoa in 1969, carefully chose the subject matter of these compositions. These are not popular landscaping trees and shrubs. They don't produce fragrant blossoms, other than the noni, nor produce a valuable fruit. Their commonness and the way they shape the natural Hawaiian landscape, especially on the Kona coast, appealed to Don Dugal. In these works, he celebrates their complex foliage.

Don Dugal also used highway sign material to create visually engaging works that change depending on the viewer's location. Instead of a simple white ink background, Don Dugal took advantage of the material's reflective surface letting it show through his works. When viewed up close, the works gain textural depth. And at just the right angle, the works glow. Yes, glow.

Carol Bennett and Don Dugal found creative solutions to address the unusual water fountain site. Drinking water at the Hawai'i Convention Center will never be the same.



Rise



Fall



Drink

Children + Public Art = Fun at Hawai'i Convention Center

Tiffany Caday
Chinese New Year
Ewa Beach
Elementary School
Second Grade



Lindsay Fujimoto
Hawai'i's Beauty
Mānoa
Elementary School
Second Grade



Trevor Leong
Face to Face
Holy Nativity
School
Third Grade



All photos: Shuzo Uemoto

Kamuela Pang
Catching Bugs
E. B. deSilva
Elementary School
Kindergarten



Selwyn Morales
Local Style Fun
Ka'ewai
Elementary School
Fifth Grade



Kevin Kim
Under the Sea
Waihe'e
Elementary School
Fifth Grade



Children all over the place, six public artworks, Info/Inspo Room, Lt. Governor Mazie K. Hirono, and DOE Superintendent Paul LeMahieu were all part of the dedication ceremony at the Hawai'i Convention Center on Sunday, May 20, 2001. A total of 102 artworks were dedicated including three glass paintings by Carol Bennett, three ceramic tile and enamel on aluminum works by Don Dugal, as well as the 2001 Student Art Exhibition.

Some highlights of the dedication program included Lt. Governor Hirono's speech about the importance of public art in Hawai'i and Dr. LeMahieu's fun and inspirational talk about arts and our children. All 96 students took home a certificate and art packet filled with items donated by SFCA's Art in Public Places Program and Arts in Education Program, Hawai'i Alliance for Arts Education, the Bishop Museum, Hawai'i Convention Center, and Honolulu Acad-

emy of Arts. Fifteen museums from all over the state donated free museum passes to the student artists.

David Hanaïke led a procession in which the public artworks were blessed. The procession culminated in the blessing of the 2001 Student Art Exhibition. The dedication ceremony not only recognized the artistic excellence of all artists whose works were dedicated but also inspired students and parents to make the arts an important part of their lives.



Ronald Yamakawa

Each student whose work is displayed in the Student Art Exhibition received a certificate of merit and a photograph memento. Pictured left to right are David C. Farmer, SFCA Executive Director; Dr. Paul G. LeMahieu, Superintendent of the Department of Education; Lt. Governor Mazie K. Hirono; a student being honored; photographer Shuzo Uemoto; and Elaine Zinn, SFCA Arts in Education Coordinator.



Ken Hamilton

Proud parents admire their children's artwork on display at the Hawai'i Convention Center in the courtyard located on the third floor. The public is welcome to see the artwork, which will be displayed for one year. Free docent-guided tours, 9 and 11 a.m. Wednesdays and Thursdays, for groups of 10 or more. Reservations, 943-3500, or call the tour hot line, 943-3587.



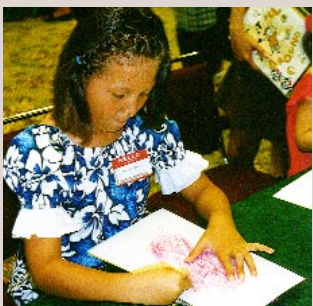
Ken Hamilton



Ronald Yamakawa

Student Shelby Isa (above) stands next to her painting on one of the four walls of the Student Art Exhibit.

Pictured left to right at the Convention Center exhibition are Lt. Governor Mazie K. Hirono, Dr. Paul G. LeMahieu, David C. Farmer, and Ronald Yamakawa, SFCA Art in Public Places Manager.



Ken Hamilton

Info/Inspo Room Inspires Creativity

The Info/Inspo Room at the Hawai'i Convention Center featured arts education programs of the Bishop Museum, the Contemporary Museum, and the Honolulu Academy of Arts. There, students participated in art activities while parents and teachers gathered information on ways to nurture their students' interests in the arts.



Ken Hamilton



Ken Hamilton

Students and their parents enjoyed working with arts and crafts at the Info/Inspo Room at the Hawai'i Convention Center.



ARTS FIRST: Hawai'i Strategic Plan for Arts Education

A comprehensive, articulated arts education program engages students in a process that helps them develop the self-esteem, self-discipline, cooperation and self-motivation necessary for success for the 21st century work force.

The arts connect people across time, culture and place. Because the arts are both universally and culturally specific, they are a powerful means of increasing international and ethnic awareness. Through the study of the arts, students gain a greater understanding of their own culture as well as preparation for global citizenship.

The arts make a contribution to education that reaches beyond their intrinsic value. Because the arts appeal to different senses and can be expressed through different media, each art discipline adds a special richness to the learning environment. An education in the arts helps students learn to identify, appreciate, and participate in the traditional art forms of their own communities as well as other places. As students imagine, create, and reflect, they are developing both the verbal and non-verbal abilities necessary for school progress. At the same time, the intellectual demands that the arts place on students help them develop their problem-solving abilities and powerful thinking skills such as analyzing, synthesizing, and evaluating. Further, numerous studies indicate a consistent and positive correlation between a substantive education in the arts and student achievement in other subjects and on standardized tests. A comprehensive, articulated arts education program engages students in a process that helps them develop the self-esteem, self-discipline, cooperation and self-motivation necessary for success for the 21st century work force.

When students study the arts, they also become informed audience participants and active consumers of culture and the arts. *The Hawai'i Content and Performance Standards for the Fine Arts* define a comprehensive arts education

that is a vital part of the quality education that every child in Hawai'i deserves, (*Hawai'i Department of Education, Fine Arts Content Standards*, (Honolulu, HI: State of Hawai'i, 1999, p.1).

Research provides compelling evidence that the arts can and do serve as champions of change in learning, (*HDOE, Fine Arts Content Standards*, p. vii). Yet, realizing the full potential of learning in and through the arts for all children in Hawai'i will require commitment from all segments of our society. In this new millennium, we must meet the challenge of giving our young people



the best possible preparation we can offer them. To do so, we must insist that the arts are a basic part of their compulsory education.

During the past two years, the Hawai'i Arts Education Partners (HAEP) have developed a strategic plan to implement the Fine Arts Standards throughout the state. This plan was presented to the 2001 Hawai'i State Legislature and to the participants of the 2001 Governor's Conference on Arts Education. HAEP is made up of representatives of the following organizations: Department of Education, University of Hawai'i College of Arts and Humanities, University of Hawai'i College of Education, Hawai'i Alliance

Through the study of the arts, students gain a greater understanding of their own culture as well as preparation for global citizenship.

for Arts Education, Hawai'i Association of Independent Schools, and the State Foundation on Culture and the Arts.

The Hawai'i Arts Education Partners' primary strategy is to integrate the arts into the classroom so that the arts be-

come central to the learning process and not as extracurricular or as “add on” activities. An integral part of the Strategic Plan is the development of new partnerships that will forge linkages between

**The vision of the plan is
ARTS FIRST, ARTS
LAST: EDUCATE THE
WHOLE CHILD!**

public and private schools, arts institutions and arts organizations to create a standards-based delivery of the arts for all children. The Strategic Plan seeks to implement the Fine Arts Standards by addressing the need for classroom teacher participation in the development of arts education programs through long-term relations with arts organizations and through access to expertise in integrated standards-based curriculum development and assessment. The plan also recognizes the need for an arts-infused, standards-based curriculum that provides students with participatory experiences in all the arts through contact with arts specialists, qualified arts educators, and artists as educators.

The Strategic Plan is designed as a six-year project to implement the Fine Arts Standards in the elementary grades. K-5 schools were selected as the targeted population because at this time most of them do not have a sufficient number of classroom teachers adequately trained in arts education, i.e., dance, drama, music and visual arts. Whereas, middle/intermediate and secondary public schools have music and visual art teachers, many of whom are certified arts specialists in their respective arts discipline.

The vision of the plan is ARTS FIRST, ARTS LAST: EDUCATE THE WHOLE CHILD! The Hawai'i Arts Education Partners defined strategies to obtain the vision through Advocacy, Research, Teaching and Standards. Several strategies are already being implemented by the Partnership or by two or more institutions within the HAEP:

1. Bills were introduced at the 2001 Legislature to create 12 arts resource teachers in each of the arts disciplines. HB1391 was signed into law as Act 306. We are fortunate that there was a very supportive attitude from most of our legislators! Also, the legislation will ensure that continuation of the Hawai'i Arts Education Partners so they can pursue the implementation of the six-year Strategic Plan to implement the revised Fine Arts Standards.

2. HAEP made a presentation to the Board of Education—Education Committee to consider an arts credit for high school graduation. Resolutions were also introduced in the Legislature on this subject. The BOE Committee was quite receptive and most likely will give this item further serious consideration.

3. A six-day ARTS FIRST INSTITUTE 2001 for elementary teachers will begin in July 2001 under the leadership of national arts assessment specialist Deborah Brzoska, of Vancouver, WA. The Hawai'i Alliance for Arts Education is coordinating the Institute that will include hands-on experience and lead to the eventual publication of the Ohana Arts Library for the newest interactive web DVD technology. This software will greatly enhance the generalist classroom teachers and parents to help their children succeed in attaining the Fine Arts Standards.

4. The University of Hawai'i at Mānoa College of Education and College of Arts and Humanities are developing requirements for pre-service elementary education that includes course work in dance, drama, music, and visual art.

Find a Job Online

Artists wanting to find job leads can check out an easy to use, searchable website, www.artjob.org. The site has two main sections—“Find a job” lists full time jobs, internships, residencies, part-time jobs, grants, call for entries; it also allows you to post your resume and search the database of arts employers; “List a Job” lets employers list their art jobs, reach a national audience, target arts professionals, access all levels of experience, and search a huge database of resumes. The website is constantly updated, so it's a great resource. For more information call toll free: 1-888-562-7232.

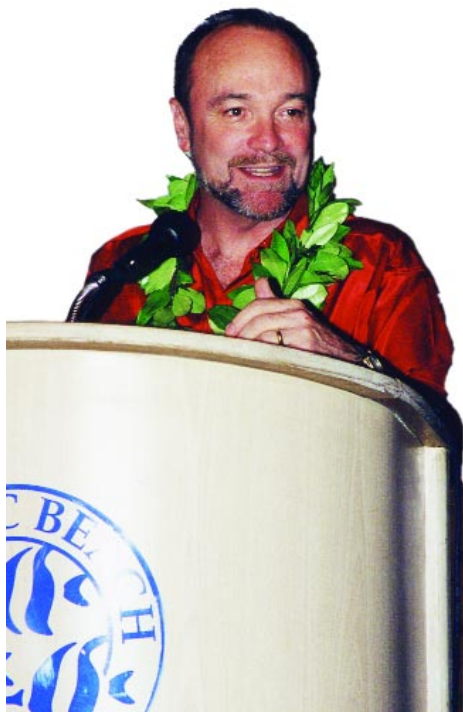


First Ten Years of the 21st Century Proclaimed the Decade for Arts Education in Hawai'i

Participants of the 4th annual Governor's Conference on Arts Education received a copy of Governor Benjamin J. Cayetano's proclamation that the first decade of the 21st Century is "The Decade for Arts Education in Hawai'i" and a copy of the *ARTS FIRST: Hawai'i Arts Education Strategic Plan*. The conference was held on March 3, 2001, at the Pacific Beach Hotel in Waikiki.

"It has been proven that good high school arts programs reduce dropout rates and absenteeism."

Eric Booth



New SFCA Executive Director, David C. Farmer, welcomed conference participants as one of his first official duties.

"Art is not apart. It is a continuum within which all participate; we all function in art, use the skills of art, and engage in the action of artists every day."

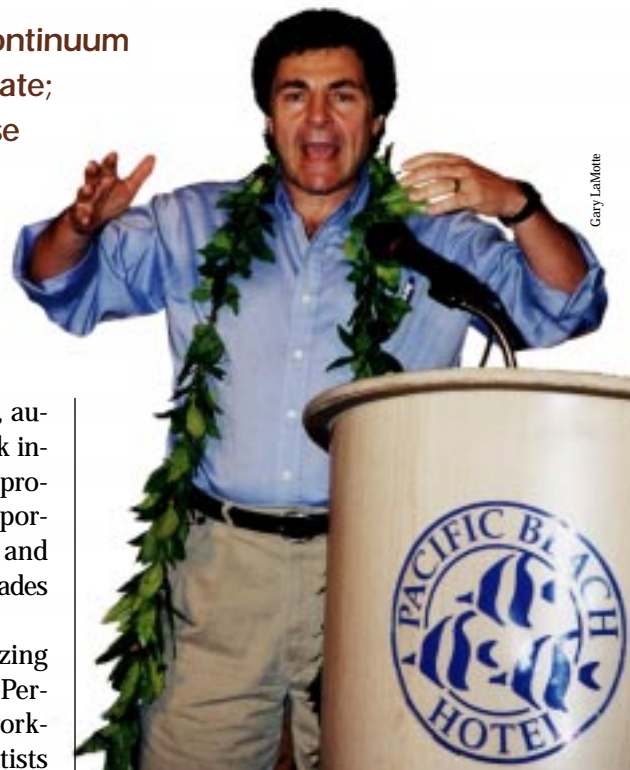
Eric Booth

Eric Booth – arts educator, actor, author, businessman – from New York inspired everyone with his ability to provide compelling reasons on the importance of art in our everyday lives and the vital role of arts education from grades K-12 and beyond.

The day was filled with energizing activities beginning with "Playful Percussion" led by Michael Wall and workshops throughout the day led by artists Dr. Schafer and Mr. Stern, Neida Bangerter, and James McCarthy. Public relations specialists, DOE specialists, and national assessment leader, Deb Brzoska, provided opportunities for artists, administrators, and teachers to gather new information to assist them in their work.



SFCA Commissioners Chuck Freedman and Ron Bright "ham it up" during the Playful Percussion ice-breaker activity.



Keynote speaker, Eric Booth of New York, speaks with conviction about authentic integration of the arts in the curriculum.



Louise King Lanzilotti and Sarah Sugimoto have fun in the "Art Off the Wall" workshop.



Deb Brzoska, Vancouver, Washington, brings smiles to participants as she talks about student assessment.

Youth Art in the Park

Le Jardin's 2nd grade team "Cola Girls" took Best Interpretation of the Theme honors at the second Chalk Art Festival at the Great Keiki & Teen Fest at Ala Moana Park on April 21, 2001. A total of 11 teams of five students each decorated the sidewalks around McCoy Pavil-

CHALK ART at the Great Keiki & Teen Fest, Ala Moana Park, April 21, 2001 coordinated by the Hawai'i Alliance for Arts Education and supported by the AIE Program of the SFCA.

ion with colorful drawings of fish, volcanos, rainbows, palm trees and people depicting the theme, *Envision Hawai'i 2020*. Teams had 90 minutes to complete their art work, which was then judged by artists Gig Greenwood and Rich Richardson.

Top place winners were the #3 Team from Kamehameha Homes, Iolani's White Team, Le Jardin's Cola Girls Team and Sacred Hearts #2 Team. Grades K-5 participated in the event.

The chalk art contest was coordinated by Dana Forsberg for the Hawai'i Alliance for Arts Education and was supported by the Arts in Education Program of the State Foundation on Culture and the Arts. The Great Keiki & Teen Fest is sponsored by Atlantis Adventures.

Third grade students, 'Cola Girls,' from Le Jardin put the finishing touches on their winning chalk art for best depiction of the theme, *Envision Hawai'i 2020*.



Kamehameha Homes Team #3 begin the tedious task of their chalk art design.



Peace by Iolani School's White Team took first place in the 2nd grade division.

"All people have this naturally healthy, joyful, creative instinct beaming in them."

Eric Booth



Best theme depiction Envision Hawai'i 2020 by the "Cola Girls," a team of third graders from Le Jardin School.

Literary Arts in the Curriculum

Maui artist educators, Donna Breeden and Paul Wood, actively engaged O'ahu elementary classroom teachers in techniques to help their students improve their reading and writing skills during professional development workshops held at the Honolulu Academy of Arts earlier this year.

During the first workshop, *Reader's Theatre: Bringing the Music of Words to Life*, held on January 25, 2001, Breeden used techniques of stage pictures, sym-

of their practices in the classroom, these teachers will receive two professional development credits.

These workshops were coordinated by the Arts Education Program of the

Maui Arts & Cultural Center and supported by the SFCA Arts in Education Program, through the Arts Education Partnership Grant of the National Endowment for the Arts.

TEACHER WORKSHOP: READER'S THEATRE presented by Donna Breeden, education director of Maui Academy of Performing Arts, coordinated by the Maui Arts & Culture Center and supported by the AIE Program of the SFCA.

bolic gestures and choral speaking to illustrate how to bring new life to students' reading comprehension. Teachers also learned how to develop a script using song, sound effects and stage direction.

Through activities that were fun and rewarding, teachers learned how effortless and surprising the poetry-making mind responds when the right questions are asked. Wood began the workshop *Find Your Poems and Turn Them Loose*, held on February 22, 2001, with writing activities for lower elementary students, even those with very poor pencil skills.

Wood's second workshop *Publish Your Students: Raising the Commitment to Good Writing in Your Classroom*, held on March 15, 2001, presented an array of ways to "publish" student work and a number of writing models that can be used to stimulate "publishable" pieces.

Twenty-five teachers participated in all three workshops for a total of nine hours and are using the information in the classroom. Through documentation



Group of teachers participating in the Reader's Theatre Workshop presented by Donna Breeden, Education Director of the Maui Academy of Performing Arts, Honolulu Academy of Arts, January 25, 2001.

Group of teachers acting out a scene from Wiley and the Harryman during the Reader's Theatre Workshop.



Participant in the teacher's workshop Reader's Theatre, one of the three professional development workshops for elementary classroom teachers, Literary Arts in the Curriculum.



Donna Breeden, Education Director of Maui Academy of Performing Arts, leading teachers in a Reader's Theatre Workshop coordinated by the Maui Arts & Cultural Center for the SFCA.



All photos: Ken Hamilton

Honolulu Theatre for Youth Workshop for Teachers

Daniel Kelin II, Director of Drama Education for Honolulu Theatre for Youth, leading a hands-on training project for the UHM College of Education pre-service elementary teachers. This project is supported by a SFCA Arts in Education Curriculum Development Grant. The workshop was held at the Honolulu Theatre for Youth on March 7, 2001.



UHM pre-service elementary teachers applying theatre skills to communicate a story, The Blue Turtle, during one of the HTY workshops supported by a SFCA Arts in Education Curriculum Development Grant.



Pre-service elementary teachers participating in a hands-on training workshop directed by Honolulu Theatre for Youth.



Teacher's Workshop with Kimberli Boyd of the Kennedy Center

Kimberli Boyd, workshop presenter of the Kennedy Center, leads the workshop Responding to Visual Art through Movement for Teachers and Artists. The workshop was held at the Hawai'i Prince Hotel on April 24, 2001.

Elementary school teachers enjoy their dance moves as they interpret a work of art in Boyd's workshop.



All photos: Elaine Zim

Folk Arts Apprenticeship Awards

The SFCA wishes to congratulate all of the recipients of the Folk Arts Apprenticeship Awards for Fiscal Year 2001, which were recently awarded after being approved by the SFCA Board of Commissioners.

This year, the SFCA awarded \$69,564 to a total of 19 folk arts master/apprentice teams. The apprenticeships provide an opportunity for advanced one-to-one instruction between a traditional artist and an experienced apprentice.

The awards are open to practitioners of any traditional art form in any culture in Hawai'i. To apply for the awards, master artists and apprentices were asked to select each other and apply together as a team. The average award ranges from \$2,000 to \$4,000 and is designed to cover master artist fees, supplies, and mileage costs essential to the apprenticeship.

"The purpose of the SFCA Folk Arts Apprenticeship Awards is to help perpetuate the important artistic traditions of Hawai'i so that they can continue to be a part of our living heritage. In contrast to much of modern life, the traditional arts are learned slowly and under the guidance of an individual teacher or master of that form," comments Michael Schuster, Ph.D., SFCA Folk Arts Coordinator.

"The program also hopes to stimulate the continuance of traditional values that are integrally woven to the art forms themselves. Most traditional arts are shaped by a community aesthetic and then perfected through time. We in Hawai'i are so fortunate to be blessed with individual masters who are keepers of diverse traditions. The SFCA Folk Arts Program helps to support these artists pass on their wisdom and expertise to the next generation."

For more info on the SFCA Folk Arts Program, call Michael Schuster at (808) 586-0306.

2001 Folk Arts Apprenticeship Awardees

MASTER/APPRENTICE	TRADITION	ISLAND
Bonnie N. Miyashiro	Okinawan Koto	O'ahu
Lisa M. Wakasugi		O'ahu
Masatoshi Shamoto	Gagaku (Japanese court music)	O'ahu
Darin Tokuo Miyashiro		O'ahu
Harry Seisho Nakasone	Okinawan Uta-sanshin (singing)	O'ahu
Tsuyoshi Gima		O'ahu
Peter P.T. Soong	Cantonese Opera	O'ahu
Yuen Lan Chan		O'ahu
Jia Ai Quan	Cantonese Opera	O'ahu
Beatrix Pui Yee Mow		O'ahu
Kalena Silva	Hawaiian Chanting	Hawai'i
Marvin Liko Puha		Hawai'i
Amphol Sisouphanthong	Laotian Wood Carving	O'ahu
Michael Sisounthone		O'ahu
Alicia K. Smith	Hula and Chant	O'ahu
Kanoelehua deSilva		O'ahu
Richard K. Ho'opi'i, Sr.	Hawaiian Falsetto Singing	Maui
Mitchell Akau Miles, Jr.		O'ahu
Kingo Gushikuma	Hawaiian Noho Lio Saddlemaking	O'ahu
David Fuertes		Hawai'i
Esther Westmoreland	Lauhala Weaving	O'ahu
Marques Marzan		O'ahu
Nedward M. Ka'apana	Hawaiian Slack-Key Guitar	O'ahu
Edward N. Ka'iama, Jr.		O'ahu
Wright Bowman, Sr.	Hawaiian Woodworking	O'ahu
Ka'ili Chun		O'ahu
Peter K. Park	Hawaiian Lauhala Hat	Hawai'i
Anna M. L. Akaka		Hawai'i
Moana Eisele	Hawaiian Kapa Making	O'ahu
Kathleen de Silva		O'ahu
Nona Desha Beamer	Hula Kahiko (Ancient Hula)	Hawai'i
Maile Beamer Loo		O'ahu
Mitsuko Toguchi	Ryubu (Okinawa Dance)	O'ahu
Toshiko Kaneshiro		Hawai'i
Dennis Kamakahi	Hawaiian Song Composition/Slack Key	O'ahu
Jon Yamasato		O'ahu
Makia Malo	Storytelling	O'ahu
Diane Hina Kahanu		O'ahu



Carl Heifer

Kalena Silva



Rev. Masatoshi Shamoto



Lynn Martin

Hawaiian saddlemaking



Shuzo Uemoto

Lauhala weaving



Tiber Franyo

Harry Nakasone



Carl Heifer

Slack-key guitar

Third Annual Living Masters Concert Series at ‘Iolani Palace

An exciting series of five free concerts will be held on the grounds of ‘Iolani Palace on the first Sunday of May, June, July, August, and September 2001. The Living Masters Concert Series is co-sponsored by the State Foundation on Culture and the Arts – Folk Arts Program and the Friends of ‘Iolani Palace.

Performers are Masters and Apprentices in the SFCA Folk Arts Program, which was developed 17 years ago to preserve and perpetuate the traditional arts and crafts of the various ethnic groups that comprise our island community. Over 150 apprenticeships have been awarded.

Opening the series was a performance of Cantonese Opera with Masters Peter Soong and Meelin Hui on May 6th; June 3rd featured Hawaiian falsetto singer



Kenny Endo



Richard Ho'opi'i

Master Richard Ho'opi'i and Bobo Miles; July 1st showcased Master Rev. Masatoshi Shamoto and ensemble in a performance of *Gagaku*, Japanese court music; on August 5th, Kenny Endo and his group will offer selections of Japanese festival music; Dennis Kamakahi and Jon Yamasato will perform Hawaiian singing and slack key guitar on September 2nd.

All concerts take place in the area of the Coronation Pavilion from 2 p.m. to 3 p.m. and are free of charge. The public is invited to bring beach mats or chairs. All concerts fall on ‘Iolani Palace's Kama'aina Sunday, when local residents (over the age of five) and members of the armed forces are invited to tour the Palace free of charge. Palace tour reservations may be made by calling (808) 522-0832.

OUR ARTS, OUR LAND

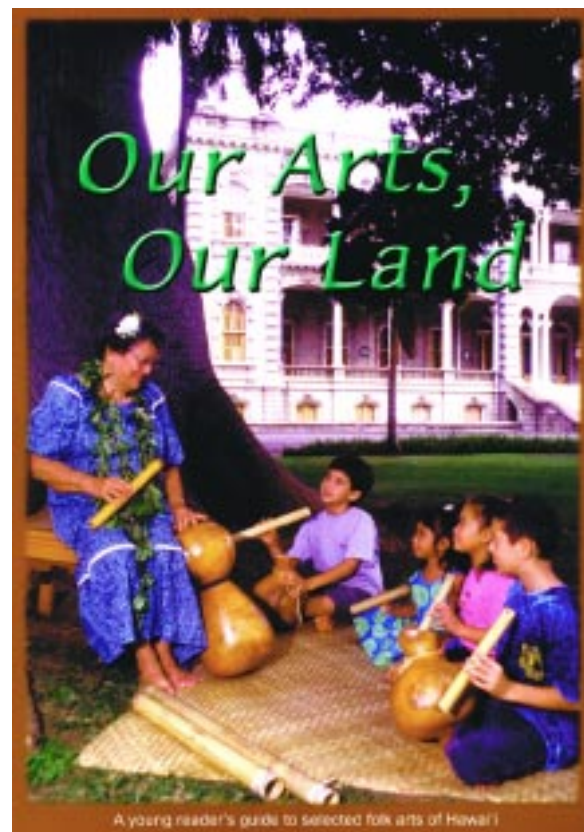
Want to learn more about Hawaii's folk artists? The SFCA Folk Arts Program has published a new book entitled *Our Arts, Our Land – A Young Readers Guide to Selected Folk Arts of Hawai'i*.

This new book is actually part of a multi-media project featuring folk artists. The book features beautiful color photographs of the artists, plus an accompanying compact disc, which features three-minute audio recordings of each artist. These same recordings were originally broadcast by Hawai'i Public Radio through its series entitled *Pacific Visions*, which aired last year.



Copies of the book and CD will be distributed to all school libraries throughout the state. There are also plans to post an online version, including text (both in English and Hawaiian), photos, and audio clips on the SFCA website.

We thank the following people for their efforts on this project: Michael Schuster, Ph.D., SFCA Folk Arts Coordinator – executive producer, writer; Carl Hefner, Ph.D. – field recordings, premastering, photographer, writer; Jay Junker – producer, writer; Ron Klohs – sound engineer; and Keali'i Reichel – narrator.



The book and CD feature the following folk artists and their art forms:

Keali'i Reichel	Hawaiian Chant
Cheryl Nakasone	Okinawan Dance
Minnie Ka'awaloa.....	Lauhala Weaving
William Ka'awaloa	Hawaiian Fishnet
Kenny Endo.....	Japanese Taiko Drumming
Wayne Mendoza & Lorena Barbosa.....	Filipino Music and Dance
Kauka de Silva	Mingei Pottery
Junedale Quinories	Hawaiian Quilting
Raymond Kane	Hawaiian Slack Key
Chan Park	Pa'ansori (Korean Performance Art)
Harry Nakasone	Okinawan Music
Elizabeth Lee.....	Lauhala Weaving
Barney Isaacs	Hawaiian Steel Guitar
Rhonda Ho	Cantonese Opera
"Papa" Henry Awai	La'au Lapa'au (Herbal Medicine)
Wanda Chun & Agnes Chan	Cantonese Opera
John Auna	Hawaiian Steel Guitar
Aunty Nona Beamer & Maui'ola Cook	Hula Ki'i
Nelson Young	Hawaiian Gourd Carving
Kalena Silva.....	Hawaiian Chant

Carved Puppets of Asia East-West Center Exhibition

Water puppets of Vietnam, rod puppets of Thailand, India and Indonesia, string puppets of Myanmar and India—examples of these and other South and Southeast Asian carved wooden puppets were on display at the East-West Center Gallery from January 23 through March 23, 2001. They were accompanied by paintings, storyboards, tapestries, musical instruments, and videos to help place the traditions within their cultural settings. Epic stories, symbolic forms, and character types intertwine with religious and cultural practices that continually move back and forth between countries through trade, travel, the arts, and modern communications. This exhibition will be traveling to the Lyman Museum in Hilo, then to the Maui Arts & Cultural Center.



The SFCA's Folk Arts Coordinator, Dr. Michael Schuster, explains several Asian puppet traditions at the East-West Center Gallery to a visiting school group. The exhibition, Carved Puppets of Asia, was curated by Professor Kathy Foley and Dr. Schuster.



The East-West Center's Benji Bennington demonstrates Asian puppet traditions in the Asian puppet exhibition.

Folk Arts Exhibition at Kapiolani Community College – Koa Gallery

The SFCA sponsored a special exhibition featuring the artwork of SFCA Folk Arts Masters and Apprentices held May 1-23, 2001 at Kapiolani Community College in the Koa Gallery.

The exhibition featured the artwork of the following masters/apprentices and their artforms: Esther Westmoreland/Wendy Hee (lauhala mat weaving), Albert Moniz, Jr./David Fuertes (Hawaiian saddle making), Noriko Sand/Carol Nagano (braided cord ties for kimonos), and Wright Bowman, Sr./Kaili Chun (Hawaiian woodworking).

"This special exhibition celebrates excellence in traditional folk arts. The SFCA Folk Arts Master/Apprentice Program pairs teams of masters and apprentices who work together on a one-to-one basis to hone their skills," says Michael Schuster, Ph.D., SFCA Folk Arts Coordinator. "The goal of the program is to preserve and perpetuate these folk arts, so that future generations will be able to experience and enjoy these magnificent artworks. Unfortunately, today there are not very many practitioners of these art forms, so this exhibition was a rare opportunity for the public to see examples of their beautiful artwork on display."



Master Albert Moniz and a Hawaiian saddle he created.



Apprentice Wendy Hee and Master Aunty Esther Westmoreland created the beautiful lauhala floor mat beneath them.



Koa paddles on display at the Koa Gallery.



Two children admire a koa model of the Hokule'a built by master Wright Bowman, Sr., who was the advisor for the construction of the actual Hokule'a that traveled the Pacific Ocean.

All exhibition photos by Shazo Uemoto

SFCA Publishes New Anthology: The Quietest Singing

The State Foundation on Culture and the Arts has published a new anthology of works by recipients of the Hawai'i Award for Literature. *The Quietest Singing* features primarily new work by 13 award winners. The three-year project addressing underrepresented voices in Hawai'i was edited by Darrell H. Y. Lum, Joseph Stanton, and Estelle Enoki. The book also features artwork from the Art in Public Places Collection by Kona artist Nora Yamanoha.

Since its inception in 1974, the Hawai'i Award for Literature has recognized the

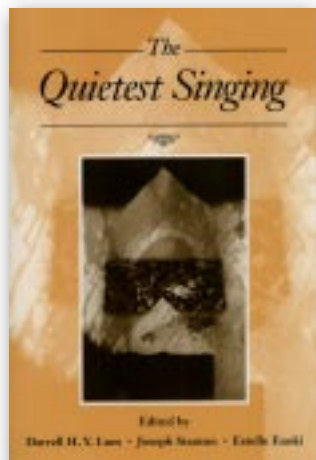
work of writers who have captured important dimensions of the story of Hawai'i and of the many groups of people who have made Hawai'i their home. Established in 1914, the award is co-sponsored by the State Foundation on Culture and the Arts and the Hawai'i Literary Arts Council.

This anthology focuses on underserved communities and constituencies in Hawai'i. The publication's intent was to inspire a continuing interest in the literature of Hawai'i and its people and in translating our unique experiences through the writing process. Contributors include Eric Chock, Phyllis Hoge, Rubellite Kawena Johnson, Maxine Hong

Kingston, Victoria Nalani Kneubuhl, Darrell H. Y. Lum, Ian MacMillan, W. S. Merwin, Milton Murayama, Leialoha Apo Perkins, Edward Sakamoto, Marjorie Sinclair, and Cathy Song.

An added dimension to the collection is commentary on the works by the contributing writers. These shared insights enhance the reader's understanding of the pieces and each individual writer's approach to his or her craft.

Complimentary copies of the book have been distributed to public and private high schools in the state, libraries in the State system, State legislators, local literary arts programs, state arts agencies, and regional arts organizations. *The Quietest Singing* was made possible through a grant from the National Endowment for the Arts and matching funds from the State of Hawai'i.



Hawai'i Award for Literature Recipients Reading

A reading to commemorate the publication of *The Quietest Singing* was held at the Honolulu Academy of Arts Theatre on Sunday, May 6, 2001. Featured on the program were contributors to the book, including Eric Chock, Rubellite

Kawena Johnson, Victoria Nalani Kneubuhl, Darrell H. Y. Lum, Ian MacMillan, Leialoha Apo Perkins, and Cathy Song.

The book is sold and distributed by University of Hawai'i Press. It is also on sale at local bookstores.



Attending the reading of *The Quietest Singing* at the Honolulu Academy of Arts were Henry Iwasa, President of the Hawai'i Literary Arts Council; Estelle Enoki, SFCA Administrative Services Assistant and one of the editors of the book; and David C. Farmer, SFCA Executive Director.

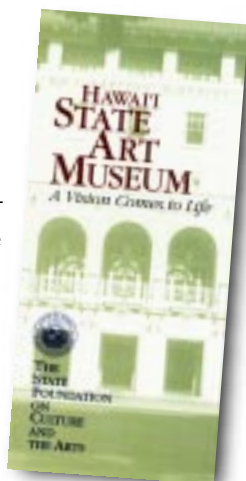
Free SFCA Publications



The SFCA publishes a wide variety of publications including the *SFCA Annual Report*, *Hawai'i State Art Museum Brochure*, *Walking Tour Brochures*, and many others. If you would like to receive free copies, please call Ken Hamilton, SFCA Public Information Officer at (808) 586-0307 or email at sfca@sfca.state.hi.us.

Hawai'i State Art Museum Brochures Available

If you would like to receive copies of these brochures, please call Ken Hamilton, SFCA Public Information Officer at (808) 586-0307 or email at sfca@sfca.state.hi.us.



Visit Our Website

www.state.hi.us/sfca

featuring sections on:

SFCA Programs

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History and Humanities,
and Individual Artist Fellowships

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Funding for the State Foundation on Culture and the Arts and its programs is provided by the State of Hawai'i and the National Endowment for the Arts.

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Wayne H. Kimura, *Comptroller*

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